

UPSTAIRS CLUB BULLETIN

Friends, Students and Alumni of the Stone-Camryn School of Ballet

Volume 2 - April 5, 1959

Chicago, Illinois

An Educational Group

HERE IN CHICAGO we have had one of our worst winters in memory and the week of January 19 we hit the jack pot - Mr. C's old western aphorism about teaching being like keeping cows - "you always have to be there to milk them" - had its point for sure .. with HILDUR NELSON at the piano and Mr. C. at the short teacher's barre with almost no pupils facing them - admittedly the blizzard really stopt everything .. and UDAY and YAMA II liked it no better .. Mr. C is planning on escaping to Puerto Rico or some other sunny spot as soon as the May 8 and 10 programs are over .. you must save one of the dates because the SC company are really putting themselves out for you on this one .. feature of this program is the new ballet "LIKE A WEEPING WILLOW" with a new musical score by the talented young Chicago composer NORMAN CURTIS .. there will be scenery designed by another Chicago artist, ANN KEELY and MR.C has written the narrative, will design the costumes and choreography, PATRICK and JUANITA HEIM will dance the two leads ... coupled with this will be a revival of "ALICE IN WONDERLAND" with two casts ... Alice will be danced by KAREN KRYCH and POLLY HARDING - the White rabbit by JOHN WIDMER and PHILIP DANA with other parts by SHEILA REILLY, JOSEPH KAMINSKI, YVONNE BROWN, YOLANDA SALLA .. in all a cast of 23 characters .. in the DIVERTISSEMENT section JOHN KRIZA and RUTH ANN KOESUN will appear in new work by MR.STONE & MR.CAMRYN .. it is hoped we will have some of the LYRIC GROUP as well .. be sure to order tickets early because they have been on sale since the middle of March .. CHICAGO OPERA BALLET COMPANY left Chicago on its annual tour January 11th .. missing all of our brutal winter weather .. much of the early part of the tour is old news now but to hit some of the high lights .. DICK LYLE was hospitalized in Ft.Lawton with a strep infection in the foot .. in Tulsa the company was feted by JUNE RUNYON - old time friend of SC and the younger set had a

whirl at TERESA VREELAND'S home - DALLAS EDMUNDS appeared in Tulsa .. now going to college majoring in Drama .. in Oklahoma City the company was entertained by ROBERT BELL who was PATRICIA DOWLING'S teacher .. in Ft.Lawton CHUCK SCHICK who was to have been a soloist with the company - now stationed there in the service .. danced his old part of Don Bartolo in "The Barber" .. this role is peculiarly his as it is Corena's in the opera. In California MR. STONE met many old SC Alumni - among them JEAN DOWELL ELLIOT, KIM MICHEL, AARON GIRARD. In Los Angeles he had lunch with MRS. ADOLPH BOLM also with EUGENE LORING. In Frisco ORRIN KAYAN injured an ankle.. PATRICK CUMMINGS went in as the Circus Horse in Skibines ballet.. he continued to do the role with marked success until he was struck with an appendicitis attack in Denver where he was hospitalized.. both BARBARA STEEL and DOLORES LIPINSKI had chances in the northwest to dance the lead in "The Merry Widow" .. we all hear that the hit of this season is "Camille" but unfortunately Chicago will not see Miss Page's latest ballet.. MARJORIE TALLCHIEF is apparently very special as Camille and BENTLEY STONE as Armand's father makes this part an outstanding performance .. Incidentally STONE was the only star in the company to dance two ballets a night every night ... in Salt Lake City the company saw KAREN FAHRENBACH and LENORE STEVENS .. by this time JUDY SONNENLEITER has joined them at the University.. BILL REILLY is seen very often on television these days both in Steve Allen's program and the Firestone Hour.. also in Allen's show you will see TOM POSTON who at one time studied in our school.. JAY CLARENCE DEVLIN is appearing in a night club review in Boston called "The Follies of Yesterday" .. CHUCK BENNETT was in the ill fated show "JUNO" .. RICHARD MOHN-HAUPT left on tour with the My Fair Lady

company and everyone was very happy for him.. BARBARA SEAVER'S mother passed away recently after a long illness... delayed announcements of DOROTHY SLESSMAN'S marriage arrived not so long ago .. JOHN WIDMER and MEL SPINNEY are still very busy rehearsing with SYBIL SHEARER as well as with SC.. we have all been wondering about our old friends PATT & ED FERNANDEZ and the Cuban revolution.. have had no news since November.. ROSEMARY HARWOOD, CAROL JURISIC, JOHN AVENIA, RICHARD MOHNHAUPT and JAMES MORSKI all worked the Auto Show... they are not retiring on the profits ... busiest girl in town is JUANITA HEIM and possibly the richest...very much in demand as a model...JOAN PETLAK recently signed a principle player contract for the Ethel Merman new show "GYPSY"... on June 13 both CAROL JURISIC and MURIEL BACCIOCCO take the plunge and both are marrying doctors.. BUD TYGETT'S letter on the Italian tour of the American Festival Ballet should make any American tour sound like a joy ride... it could easily rival some of the trials of the Mormons in their trek to the west.. however he and GILDO DI NUNZIO seem to be having a great time still.. the UPSTAIRS CLUB have had some very interesting meetings since our last bulletin.. Rev. J. J. WALSH, head of the dramatic department of Marquette University talked at the Feb. 1 meeting on the relationship of Dance and Drama. His talk was extremely important and enlightening for younger members who are thinking of careers in the theatre. He very definitely reiterated the SC uncompromising personal discipline necessary for any artist in the theatre and of the necessity of feeling and expression through thought - work and the love of what you are doing.. LILLIAN MOORE was in Chicago for a fast six hours between planes to teach a class on Pavlova's Debut variation on January 26. Every one who was in the class (and it was a bit too large) loved the variation and charming way Miss Moore handled the class and her many valuable corrections and comments on the correct style of the variation she was teaching -- all hope she will be back again sometime.. FLORENCE WEST and her well disciplined group of demonstrators (one of which was our own POLLY HARDING) gave a beautiful lecture demonstration at the March 1 meeting. Miss West is a highly intelligent

teacher who has worked to find a meeting ground for modern and ballet techniques. Her group and lecture lead all to believe that she has found this medium. If details can be worked out Miss West will teach on the summer course.. one of the really exciting events of this season was the INGA WEISS concert at the Goodman March 15. Miss Weiss has advanced far in the modern dance since the early Wigman days we remember in Chicago. While one might wish for more scope from her choreography her quality of movement, the variety of all that she did create, her great personal beauty, taste and presence were quite enough for one very rainy evening..or any evening for those who are interested in pure dance. It was very refreshing to see a completely original artist and Miss Weiss is one. Unfortunately for us she leaves for Germany the end of May - all who know her hope she will again return to us in the future.. the Tuesday toe class has been having the pleasure of RUTH ANN KOESUN teaching them variations.. both she and JOHN KRIZA are in New York to do a film of two of Herbert ballets... when this is through they will return to rehearse for the SC May performance at St. Alphonsus.. One of the reasons Mr.C is so much greyer, some pounds lighter is his new career as a lecturer. On February 6 he did a lecture for the University of Chicago on the art of choreography, which went off in great style. Much of the success was due to the able assistance of his group who performed excerpts from "LIKE A WEEPING WILLOW". PATRICK HEIM and KAREN KRYCH danced solo parts. MR. CURTIS played his score admirably on a relic flown in from the Klondike for the occasion.. he still managed to sound like two pianists.. On March 12 Mr.C lectured at the YMCA downtown College on a series entitled "Meeting Chicago Artists" and has been asked as a result to do a series of ten lectures next fall on "Enjoying Ballet".. at the point this is being prepared the CHICAGO OPERA BALLET is home for the Easter holidays.. MR.STONE and the group all look in the best of health and as if they enjoyed their tour.. they left on Tuesday the 31st for the last two weeks of the tour in not such attractive territory.. Arrangements were made with the company to appear in the May 8 and 10

programs at St. Alphonsus...DARRELL NOTARA will do the "caller" and the "preacher" in "Willow" - ETTA BURO will dance with JOHN WIDMER, JAMES MORSKI and RICHARD KEMMLER in the first movement of the Schubert Trio - BARBARA STEELE, DOLORES LIPINSKI, NANNETTE SEWARD, WILLIAM MALONEY and PATRICK CUMMINGS will do a new number especially arranged for them...new on the Interlochen staff this year will be BARBARA STEELE who will join the crew of several years - SHEILA REILLY, JOSEPH KAMINSKI and WILLIAM MALONEY.

THE ROLES that are TANNY'S
by Lillian Moore

I remember Tanaquil Le Clerq as an enchanting child of eight, in Mordkin's class at the King-Coit School, as an accomplished technician of thirteen at the School of the American Ballet, where she was already a protegee of Balanchine's, and as an uncertain and obviously terrified debutante of seventeen, dancing "The Four Temperaments" at the very first performance of Ballet Society. It was in "Symphony in C", two years later, that she first impressed me as a potential artist of first rank.

Although Balanchine created "Symphony in C" for the Paris Opera Ballet, where it is called "Palais de Cristal", Le Clerq danced the adagio as though it had been designed for her; and possibly Balanchine had her long, sweeping, elegant lines in mind when he first translated Bizet's music in dance terms.

Tanaquil Le Clerq never danced in a corps de ballet, and it is difficult to imagine her in any ensemble. The quality of her dancing has always been strikingly individual. As she matured, she rapidly acquired extraordinary versatility, and any list of her most memorable roles is sure to be unusually diversified.

It was in "Bouree Fantasque" that she first revealed an unerring instinct for comedy in movement, and proved that it is possible to be simultaneously beautiful and funny. With Jerome Robbins, who partnered her, she showed a flawless sense of timing. Balanchine again explored the eccentric potentialities of her long, svelte legs in "Metamorphoses". Her cavortings in "Western Symphony" were positively giddy, and no

one else has succeeded in wearing that Hat with the same flair.

But when Jerome Robbins choreographed a satirical ballet, "The Concert", he assigned Le Clerq the only serious role in it, and he was absolutely right. The exquisite lyric interlude which she danced in the midst of a hilarious farce remains unforgettable, although the rest of the ballet has slipped from memory.

In "Orpheus", those arrow-like legs were flung out in a sort of desperate abandon, as she attacked the role of the Bacchante with furious energy and fire.

The episode of the Rescue, in "Jones Beach", another vanished ballet, was a dramatic tour de force. At the first limp, unconscious, and half-drowned, then revived and awakening to life in a new way, Le Clerq built the characterization of an ordinary girl into a fresh and romantic role.

In "The Afternoon of a Faun", she was not at all romantic. Dancing it with Francisco Moncion, she was completely matter-of-fact, utterly absorbed in the mirrored reflection of herself as a dancer, critical, detached, unaware of her except as a part of balletic design. It is this absorption with the self as the instrument of art, this almost inhuman detachment, which makes Moncion and Le Clerq so irreplaceable in "Afternoon of a Faun". When others dance it, it becomes a different ballet, no longer bittersweet and faintly decadent, but tender, sentimental and pointless.

Where did Tanaquil Le Clerq find her inspiration for the young girl in "La Valse"? What precocious sense of the transience of beauty and gaiety enabled her to dance this role with such infinite delicacy and penetration? Fleet, fragile, touchingly young, incredibly lovely, she brought it a haunting quality which lifted it into the realm of poetry. - Reprinted from "Tanny" by permission of Robert Tynes.

FROM A DANCER'S SCRAPBOOK

To have striven, to have made an effort, to have been true to certain ideals, this alone is worth the struggle.

Sir Wm. Osler

If man is unhappy, remember that his unhappiness is his own fault - God made all men to be happy.

Epictetus

No artist is pleased - there is no satisfaction whatever at any time. There is only a queer divine dissatisfaction, a blessed unrest that keeps us marching and makes us more alive than the others.
Martha Graham

No comedian is so great and a line so funny that their combined laugh cannot be killed
Rupert Hughes

The years teach much which the days never know.
Emerson

When we listen to the radio, look at television and read the newspapers we wonder whether universal education has been the great boon that its supporters have always claimed it would be.

Robert M. Hutchins

Nothing resembles conceit so much as discouragement.
Henry F. Amiel

Faith is the bird that feels the light and sings when the dawn is still dark.
Tagore

Nothing is more terrible than active ignorance.
Goethe

* * * * *

REVIEW OF - "Russian Ballet Master, the Memoirs of Marius Petipa" - edited by Lillian Moore

-Polly Harding

This book is great fun to read, partly because it is so nice to see such a legendary figure as Marius Petipa presented humanly and casually, but mainly because he led such a thoroughly interesting life.

The escapades of his early years are told especially vividly, but his descriptions of his later life take on the wrong emphasis because of the circumstances due to which he decided to write these memoirs. He wrote them when he was a very old man, who, when he saw his works ignored and disfigured, wanted to prove his worth once more to a fickle public. In his hurry to justify his position he barely even skims over the period in which todays reader would be most interested; the period when he created Swan Lake, the Sleeping Beauty and worked with Kchessinskaya and Preobrajenska, etc.

But since otherwise he probably wouldn't have bothered to write of his life and work at all, what he does give us is well worth the omissions.

Many of the deficiencies are made up for in Lillian Moore's notes which are an extremely important part of the book.

I would recommend it to anyone interested in dance for its special if not profound insight into a period and a man.

* * * * *

The May 8th and 10th performance at St. Alphonsus will feature as soloists -

JOHN KRIZA and RUTH ANN KOESUN

with DARRELL NOTARA, all of

BALLET THEATRE.

Full cast will include 30 dancers with

SHEILA REILLY	*	JOSEPH KAMINSKI
PATRICK HEIM	*	JUANITA HEIM
YVONNE BROWN	*	YOLANDA SALLA
JOHN WIDMER	*	PHILIP DANA
KAREN KRYCH	*	POLLY HARDING

and

GROUP from the CHICAGO BALLET CO.

Order your tickets early, they have been on sale for a month now.

Reserved seats are \$3.00, \$2.50 and \$2.00.

* * * * *

Answers to January 12th Questionnaire.

1. John Widmer, Patrick Heim and Walter Camryn.
2. Patrick Heim was the original, Patrick Cummings and John Widmer have danced it since.
3. Bentley Stone.
4. John Sharpe and James Moore.
5. Eloise Moore.
6. Mary Gehr.
7. Pearl Lang.
8. Bettina Rosay.
9. Bettina Rosay, Barbara Steele and Dolores Lipinski.
10. Ruth Ann Koesun.
11. Joan Ehemann.
12. John Kriza.

Questionnaire for this issue - What do you know about Chicago Dance?

1. What Chicago girl became the first American ballerina to receive European acclaim?
2. What bright New York star was once a dancing teacher on the North shore?
3. Who was ballet master at the Chicago Opera in 1910?
4. Name three men who worked with the great Pavlowa who were prominent in Chicago dance.

5. Name three important school influences in Chicago dance.
6. What Chicago trained dancer now trains many of the ice skaters who arrive from Europe?
7. What Oak Park girl became an important leader in the modern dance?
8. Name three prominent New York teachers who had their beginnings on the Chicago scene.
9. Name two Chicago dancers who are now becoming successful actresses.
10. What Chicago dancer holds an important position in the New York City Ballet?
11. Name 10 Chicago trained male dancers who have had success since 1940.
12. What Chicago ballet master wrote a book about Nijinsky?

* * * * *

TOURING IN EUROPE From a letter
by BUD TYGETT

HI! Well, the Italian tour is over, and just in time too. We were all exhausted and two or three had colds which were about to spread to the whole company. Long trips, late performances, daily rehearsals, cold theatres, and a bit of sight-seeing by a determined few of us, all added up to a very strenuous three weeks. We're tired now, but I for one am very glad we went.

After our German performances, some of us took a train to Venice while the bus and truck were picking their way across the Alps. Venice was about as expected except in the winter it is cold and doesn't smell so bad. We enjoyed it thoroughly, like all tourists and joined the company in Trento where we had a large theatre and a small audience. That was the second shock - the first was the rake of the stage. The third blow was the desultory applause. In Italy the ballet is not generally considered a fine art in a class with opera. We thought they could barely stand us but we were assured that we had a good reception. Most of the critics throughout Italy were good, at least the ones I saw, and the critics kept insisting that we were getting an enthusiastic reception. We were an artistic but not a financial success. Some of our dates were not guaranteed, and the Italian agent had the irresponsibility that afflicted most of the people (and all of the stage

hands) we had to deal with. He would send out posters and publicity late or not at all, lined us up with the most expensive hotels or none at all, and apparently thought that since he had signed up a theatre for us, he had nothing left to do but sit back and rake in the lira. After Trento we played two days in Torino to almost empty houses (nobody knew we were in town) so Herr Landgrab and Renzo held off on signing the contract for the one other non-guaranteed date (Genoa). Sure enough when we got to Genoa a week later the posters (only 100 of them) had just gone out, the newspapers were calling up for press releases and only about 30 tickets had been sold. We cancelled the show but the company was out the money for the salaries and the long trip to and from Genoa. We later cancelled Messina too, so I guess it was another date from the same agent. The rest of the dates were guaranteed but the trips were so long that I don't think they could have been very profitable. After Torino we did a 10:30 AM benefit performance for the Giovanti Musicale - our most enthusiastic audience in Milan or anywhere. We drove the same day to Bergamo to perform for a small languid group. Harlequin and Brighella are supposed to claim Bergamo as home, but I saw nobody of that type around the streets, of course, it was cold and rainy, they would be indoors.

Next we went to Verona - lovely old town, saw Juliette's house and tomb, a Roman theatre and arena; walked my feet off. Then to Genoa, went to the Opera and saw Massenet's "Manon" along with about 300 other people in the large modern theatre in which we were to play the next day. The opera was not too well done, but I was told that except in La Scala, Rome and Palermo the opera is not holding its own against TV and movies. Quite different from Germany where the opera houses are almost always full. Next day we drove over to the theatre, we stayed on the bus while Renzo checked up on the preparations - he cancelled the performance and we took off again and drove till after midnight to get to the next town, Pessaro. Rossini's house is there, also a nice beach. Lots of Germans come there in the summer; there is a Kurhaus on the beach. It startled us; we had played in so many of them last

season. However, we played in a nice old opera house and had a fine reception. Next day to Ascoli Piceno - we got there at 4:15 and discovered that the performance was expected at 5:00. We finally rounded everybody up but we had an awful time with the current which is about 165 volts (most of the time). They eventually figured out a way to run it through our dimmer board so our tape machine wouldn't be permanently ruined, but by the time we got to "Shindig" everything was so overheated that one set of speakers would only come on for intermittent squaks and the other was so faint that I had to sing and count out loud to keep the kids together. There was also a loose wire under the stage whenever anybody would stamp heavily the sound would break. In the middle of the fight scene it stopped completely. We continued with counts (and prayers) and after an eternity (about 30 seconds) it came back right with us - thank God. The audience didn't seem to mind at all, but I was a nervous wreck. The next day in Aquila we discovered that we once more had to climb right back on the bus to give an early show. Afterward we climbed back on the bus for an all night ride to Brindisi where we played in a

miserable little movie house with practically no stage, tiny dressing rooms and primitive plumbing. Tarento was better and had a nice museum of Greek and Roman artifacts dug up thereabouts. Then to Lecce and again after the show we had an all night and all day ride to Palermo - lovely scenery en route. We had a night to sleep and a morning to sight see - then rehearsed as usual. Every theatre in Italy has a different voltage and of course the tape plays slower or faster accordingly.

We saw a lot of Italy - too bad most of it was from the bus windows. In Milan we saw Wolf-Ferrari's "The Four Rustics", a charming opera excellently performed in a splendid opera house. In LaScala we saw Prokofieff's "Romeo and Juliet" - Cranko choreography - better than the Paris Opera version. One of the La Scala boys auditioned for us after our show (we let in about a dozen of them for nothing). Anyway we're back in Germany now which is sometimes dull but at least dependable. It is the first time I have had a chance to write for over a month. I hope things are not so pressing on that side of the Atlantic -

See you sometime -Bud.